FACULTY ARTISTS SERIES

PROGRAM IV

WALTER HALL

SATURDAY, FEBRUARY 28, 1981

8 P.M.

PROGRAM

Sonata in F major — GEORG PHILIPP TELEMANN (1681-1767)
Vivace
Mesto
Allegro

Jeanne Baxtresser, flute; David Carroll, bassoon; Douglas Bodle, harpsichord

Telemann, a highly prolific composer, was widely regarded as Germany's leading composer in the early-and mid-18th century, quite outranking his now more famous contemporary, J.S. Bach. In his compositions, he avoided technical difficulties, and is known for his uncomplicated textures and fluent melodic style, thus forming a link between the highly contrapuntal style of the Baroque, and the later classical era. Telemann was active in publishing his own works, and often provided alternate scorings, intending them for a wide audience. The Sonata in F major, one of twelve Essercizii musici published in Hamburg in 1739, was originally scored for flute, viola da gamba and continuo. In keeping with accepted performance practice, a bassoon has been substituted for the viola da gamba for tonight's performance. The harpsichord takes an active role in this sonata, participating in the extensive fugal imitation which opens each movement. The flute and bassoon often have short imitative phrases, alternating with rapid scale and trill figurations played in rhythmic unison. The middle movement, in D minor, is sad and mournful, the outer two movements, in F major, light and playful.

Quintet in D minor, Op. 41 — FRANZ DANZI (1763-1826)
Larghetto - Allegro
Andante sostenuto
Allegretto

Melvin Berman, oboe; James Campbell, clarinet; Eugene Rittich, French horn; David Carroll, bassoon; Pierre Souvairan, piano

Franz Danzi began his musical career at the age of 15 as a cellist in the famous Mannheim orchestra. He later studied composition with Abbé Vogler, and was Kapellmeister in Munich, Stuttgart and Karlsruhe. He married Margarete Marchand, a well-known opera singer, who, as a student of Leopold Mozart, had lived with the Mozart family from 1781 to 1785. Danzi later became acquainted with Carl Maria von Weber, advising him on his operatic compositions and directing early

La Bonne chanson

Une Sainte en son Auréole

In her I see a haloed saint, a chatelaine in her castle, all that is grace and love, the tender pride of ancient noble ladies, and with this a triumphant smile, a patrician harmony.

Puisque l'Aube grandit

The sun is rising. Having long eluded me, hope is now really mine. I wish to follow you, be it over mossy paths or rocky roads. I shall sing simple songs and desire no other paradise.

La Lune blanche

The pale moon shines in the forest. The pool reflects the willow in which the wind weeps. A vast and tender quiet descends from the firmament. Let us dream. It is the exquisite hour.

J'allais par des Chemins perfides

I walked the treacherous roads, sad, uncertain. Your dear hands were my guides. Your voice said: Continue! My heart fearful, I went on. Love, the victor, reunited us in joy.

J'ai presque peur en vérité

I almost fear that my life is completely bound to yours, and I tremble to think that a word, a smile from you is henceforth my law. But I want to see you only in the great hope that you love me.

Avant que tu ne t'en ailles

Before you go, pale morning star, turn towards the poet whose eyes are filled with love, and make my thought appear in the sweet dream of my still sleeping love. Hurry, for here is the golden sun!

Donc ce sera par un clair jour d'été

On a clear summer's day, the sun will make you lovelier than the silks and satins about you; the sky will thrill above our faces pale with happiness and hope, and at evening the stars will smile on the wedded pair.

N'est-ce pas?

Shall we not gaily take the road where hope smiles? Alone in our love, our hearts shall be two nightingales singing. Ignoring fate, shall we not walk hand in hand with the child-like soul of two who love?

L'Hiver a cessé

Winter is over. The saddest heart must surrender to the great joy in the air. For a year spring has been in my soul. Let summer come. Let autumn and winter return. Each season will be charming to me.

performances of them. Weber described him as "a plump little man with rounded head and sharp, clever eyes that always seem good-humoured." The scoring of this wind quintet, as well as Danzi's Op. 53 and 54 is the same as Mozart's famous quintet K. 452 and Beethoven's Op. 16, but there are only a few other works in this particular instrumental combination. Better known in his own day as an operatic composer, Danzi is today being revived as a composer of wind ensemble music. In tonight's piece, written in Leipzig in 1810, he introduces brilliant passages in the piano part. The oboe and clarinet are generally given prominent melodic material, often answered or anticipated by the piano, with the horn and bassoon generally taking subsidiary roles.

La Bonne chanson, Op. 61 — GABRIEL FAURE (1845-1924)

Rosemarie Landry, soprano; David Zafer, Mark Friedman, violins; Terence Helmer, viola; David Hetherington, cello; William Aide, piano

Songs form a major part of Fauré's output. This cycle, written in 1892-95, is based on a set of 21 poems by Paul Verlaine. Written in 1870, when Verlaine became engaged to Methilde Mauté de Fleurville, they are a powerful expression of his love for her. Fauré carefully arranged nine of these poems in a cycle, according to poetic content and mood. Fauré uses recurrent melodic themes to unify the cycle, all of which return in the final song. His harmonic language includes many minor ninth chords and chromatic alterations, creating dissonances within a tonal framework. The harmonic and formal novelty of the work is said to have shocked Saint-Saëns, and even to have daunted the young Debussy, and several of the early reviews were highly critical. The cycle was composed for voice and piano, but Fauré himself arranged it for voice and string quintet for a concert in 1898, and this is the version heard tonight.

INTERMISSION

Sonatine — MAURICE RAVEL (1875-1937)
(arranged by Carlos Salzedo)
Modéré
Mouvement de menuet
Animé

Jeanne Baxtresser, flute; Rivka Golani-Erdesz, viola; Judy Loman, harp

Ravel composed his sonatine for piano between 1903 and 1905, while he

was a pupil of Fauré at the Conservatoire in Paris. The figuration in the piano version is particularly suited for harp because of the rapid arpeggios. Carlos Salzedo (1885-1961) graduated in harp and piano from the Conservatoire in 1901 and his own pre-World-War-One compositions resemble Ravel's in their harmonic vocabulary, making him the ideal arranger of this piece.
The opening movement is in a closely-knit sonata form, beginning with a descending fourth, F# to C#, which is prominent throughout the work. The minuet uses material derived from the first movement. The finale uses the descending fourth mentioned above, and an accompaniment figure, also outlining the fourth from the minuet. The coda brings the work to a brilliant conclusion.

Duo, Op. 7 — ZOLTÁN KODÁLY (1882-1967)
Allegro serioso, non troppo
Adagio - Andante
Maestoso e largamente, ma non troppo - Presto

Victor Danchenko, violin; Daniel Domb, cello

Bartók wrote, "If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer Kodály." This Duo was composed in 1914. At that time, Kodály and Bartók were collaborating in collecting Hungarian folk music. The Duo is full of Hungarian themes, composed by Kodály but obviously derived from the folk idiom he had been immersed in. The unusual pairing of cello and violin as a duo allows a wide timbral and melodic range, and Kodály exploits the full virtuosic potential of these two instruments. They are treated as equal partners throughout, often directly exchanging roles as accompanist and melodist. The constant changes of rhythms, metres and dynamics are part of the rubato folk style, which Kodály has combined with classical forms. The first movement, in sonata form, has three themes; each appears in the development and all are varied on their return in the recapitulation. The second movement takes the shape of a double fugue. The third movement, whose slow introduction echoes the theme of the preceding adagio, is a vigorous Presto with contrasting episodes, ending with a powerful coda. The mood of the piece is perhaps evocative of the foreboding felt in Europe on the eve of World War One.

- notes by Vicki Postl

Next Concert: William Aide, piano, Monday, March 2, 1981, 8 p.m.
Walter Hall